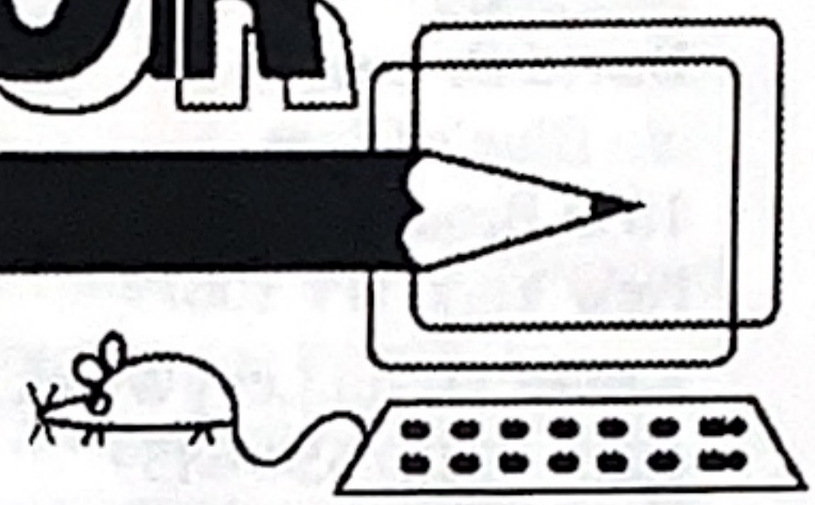
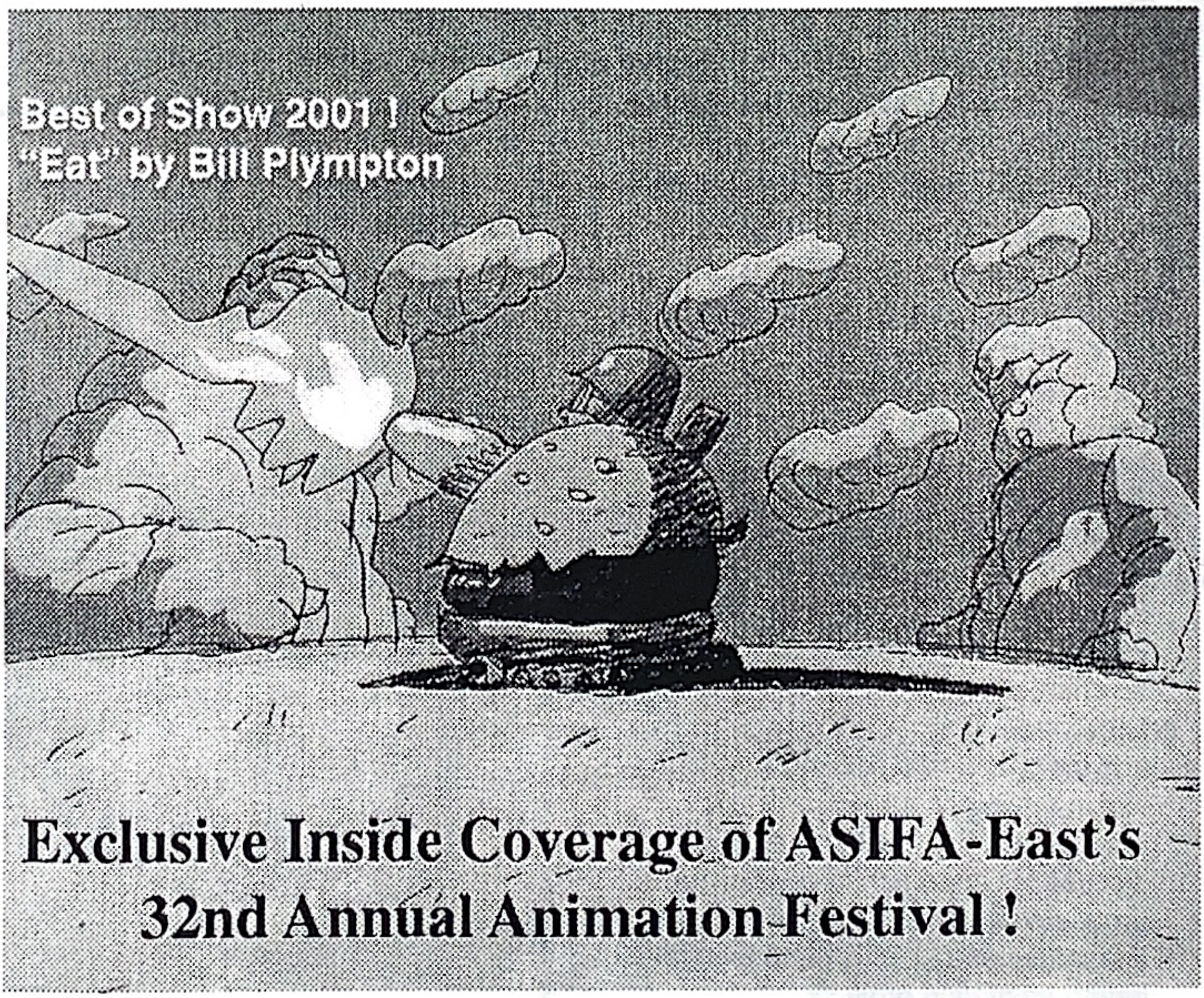
ASIFA EAST
The International Animated Film Society
ANYMATOR
June 2001 Issue



ASIFA EAST June Event

An Evening with
Beatletoons
author
Mitchell Axelrod

NYU 721 B'way
Room 108
Wednesday, June 20
at 7:30 PM.



Exclusive Inside Coverage of ASIFA-East's 32nd Annual Animation Festival !

ASIFA East

The International Animated Film Society Northeast /New York Chapter

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ANNOUNCEMENT

SVA Masters Workshop
The Independent Animator : The Plympton Way

Mon - Wed , June 25-27
Hours : 10am - 4pm
3 sessions; no credit; $450

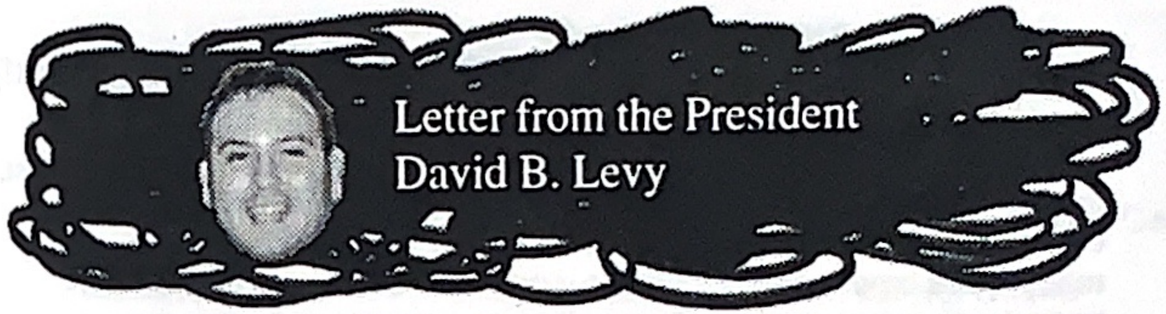
Call :
(212) 592-2050

This is a rare opportunity to spend three days with Bill Plympton, as he shares his knowledge and insights into surviving as an independent animation artist. Mr. Plympton will discuss his approach to conceiving, producing and marketing an original animation idea for short-and feature-length animation projects.

FREE LIFE DRAWING CLASSES

For ASIFA-East members and students

For Location and Time...
Contact Toni Tysen
(212) 722-0069



It was a Festivus for the rest-of-us! Long ago, way back in 1995, I attended my first Asifa-east Animation Festival. As a new-comer to the scene, I remember thinking both how big and small the local animation industry was. The three hundred plus in attendance were representatives from every large studio and independent shop in town.

Then Asifa-east president, Linda Simensky, was the perfect host. She was relaxed, funny and a had a conversational style at the podium that made on feel like she was speaking just to them. The post-festival party was held in a separate venue across town in some crowded narrow hall. Maybe it was the wine and lack of oxygen, but I found myself pledging Asifa membership to then Membership Secretary, Jim Petropoulos. I remember waiting around at the party for longer than I wanted to because I was hoping for a chance to talk to John Dilworth, who had won a prize for his independent film, "Dirdy Birdy" (2nd Prize Animation). That film had been received with a riotous response from the festival crowd. It was a funny, deceptively simple, well designed, animated and directed cartoon. As a plus, it had a great score that really punctuated each gag and took the hilarity to ever increasing heights (personal note: I came to own an original cell from "Dirdy Birdy" that I bought at the 1999 Asifa-east auction). Well, John did show up at the party that night and I got to engage in some hero worship.

Winning two prizes that night was "Whitewash" (2nd Prize Soundtrack and The Charles Samu Award) by Michael Sporn Animation Inc. This was my first introduction to Michael's work. I was at once struck by the subject matter in "Whitewash" and the imaginative way it was translated into animation. A few months after the festival, I went to work at Michael's studio and learned some of the nuts and bolts of animated filmmaking....and ultimately found the courage to make my own independent films and through them, face the potentially embarrassing prospect of growing up in public.

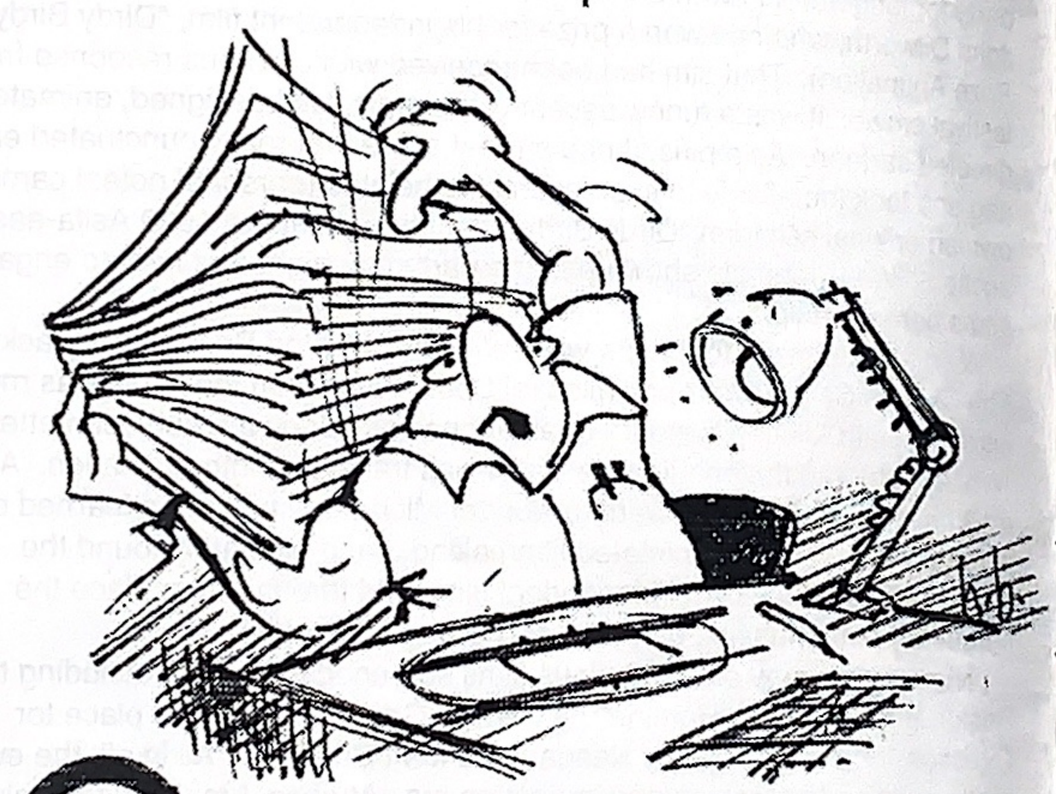
There were many other fabulous films screened that night, including the Best in Show: "A Little Routine" by George Griffin and the 2nd place for Direction "Sophie" by Nancy Keegan and Matt Sheridan. All in all, the evening made quite an impression and impact on me. At once, I realized the value of Asifa and supporting what they were doing for the community of Animators.

Letter from the President (continued)

When I now go to schools and talk to animation classes about Asifa-east, I have one main message: Asifa-east is not an employment office. We are a collective of artists, animators, filmmakers and aficionados. Asifa-east is a ready-made organization that holds monthly screenings, an annual film festival, offers free weekly drawing classes, features a membership run website, and publishes informative newsletters. It is an organization that gets us all together once a month to watch animation. Yes, you will make contacts and they can lead to jobs. Think of that as a wonderful by-product of what you get from joining Asifa-east. Asifa-east is part of a complete breakfast.

I hope some of the new faces in the audience on May 5, 2001 at the New School's Tishman Auditorium were inspired and impacted by the 32nd Annual Asifa-east Animation Festival. I am looking forward to meeting you all.

Reality Animation by Beckerman



WARNING: Don't Try This At Home

VIEW POINT AIEM

My recollections... The 25th Anniversary of the Ottawa International Animation Film Festival

by John Gati

Wow....life is passing by so quickly. It was 1976, when the first Ottawa International Animation Festival was announced.

In the 1970s, I did pretty well. I was one of the few who was specialized with stop-motion to create special effects animation for 30 second network commercials. I was invited to participate in the first Ottawa festival. My films were accepted and the rest is history. We went to Ottawa and we had the best time of our life.

Now 25 years later I still feel the same way. The Ottawa International Animation Film Festival is the best in the whole world, at least for me and my treasured wife, Edith. There, I've met the best of the best people connected with the art of animation. Karel Zeman from the Czech Republic (a founder with Jiri Trnka), Hermina Tirlova and Bretislav Pojar (of the great Czech animation school). Mr. John Halas, the long time president of Asifa International (from England). Academy Award winners: Federick Back, "Crack" and "The Man Who Planted Trees" (Canada). Andre Foldes, "Anna and Bella" (Holland). Mr. Will Vinton, "Closed on Mondays" (USA). Coe Hoedeman, "Sandcastle" (Canada). Mr. Ferenc Rofusz, "The Fly" (Hungary). My friend, Jimmy Picker, "Sundae in New York" (USA)....and Charles Samu, the ambassador of animation throughout the whole world. Howard and Iris Beckerman, Dick Rauh, Michael Sporn, John Canemaker, George Griffin, Candy Kugel, Bill Lorenzo and a long list of friends from New York.

In 1976, Mr. Fredrik Manter and Ms. Kelly O'Brien initiated this wonderful International Animation Festival with the support of the Canadian Film Institute and named Norman McLaren as Honourary Festival President. The goals of the Festival and its participants: joining to recognize, view and celebrate the best. And now 25 years later I would like to thank the Canadian Government and the dedicated directors of the Ottawa International Animation Film Festival that made it possible to enjoy one of the most beautiful events of my life.

Ferenc Rofusz, John Gati and Federick Back in Ottawa in early 1980's

ASIFA-East Festival Winners 2001

STUDENT FILMS

1st Prize
THAT SPECIAL MONKEY,
Sean McBride

2nd Prize
APRIL SHOWERS, Corrie Francis

3rd Prize
HYPERTENSION, Jeff Spoonhower

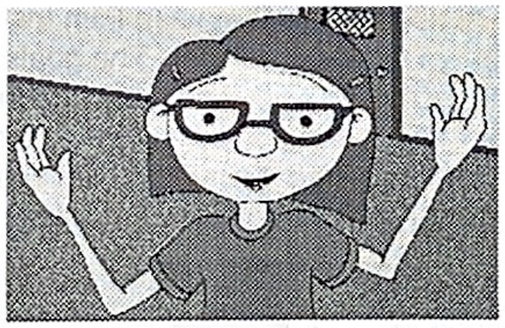
1st Honorable Mention
CARRION CRAWLER, Jay Blanda

2nd Honorable mention
EXCUSES, EXCUSES, Chris Timmons

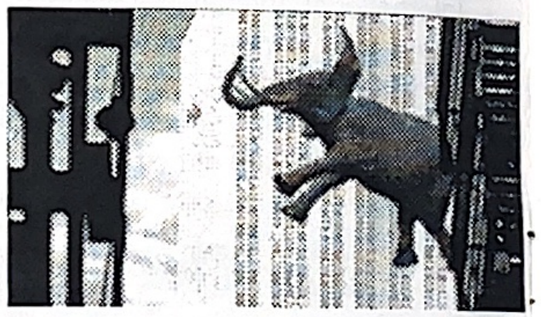
THAT SPECIAL MONKEY

CARRION CRAWLER

HYPERTENSION



EXCUSES, EXCUSES



PROTEST

Charles Samu Award
PROTEST, Steve Katz/Pitch Productions

Continued Support of Independent Animation Award
Tissa David

COMMERCIALS & PROMOTIONAL FILMS

1st Prize
MAITRE'D, Cyclotron/Doug Vitarelli

2nd Prize
A LAFFPIX PSA:"CARTOONS AND YOU!",
Laffpix Inc.

3rd Prize
CHICKEN JANE AND THE POND,
The Ink Tank

Excellence in Design
TORTILLA AND SALSA,
NickToon Animation Studios

Excellence in Animation
MARTIN'S MORNING,
Maciek Albrecht

Excellence in Animation
NHK:"MUSIC",
The Ink Tank

Maitre'd

"Cartoons and You"

Martin's Morning

ASIFA-East Festival 2001 Show Opening
Animation by
David B. Levy & Dale Clowdis
Music and Sound Design by
Chris Jones

SPONSORED FILMS

1st Prize
THE TOWER OF DR. ZALOST,
Stretch Films

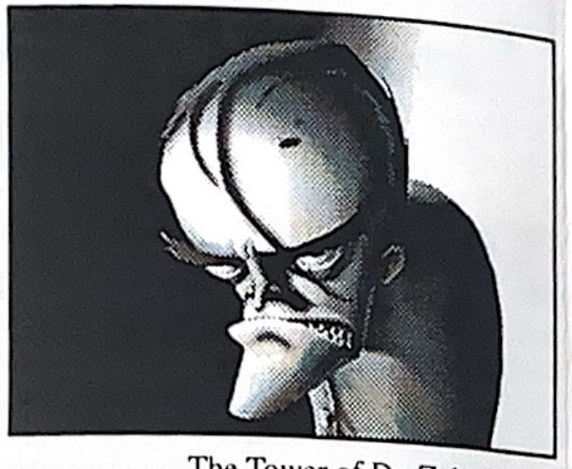
2nd Prize
QUEER DUCK: "OH, CHRIST!",
Mishmash Media/Icebox.com

3rd Prize
LOWDOWN UNDERGROUND,
Elanna Allen/Nickelodeon

Excellence in Education
LITTLE BILL'S ADVENTURES WITH
CAPT. BRAINSTORM,
Nickelodeon Digital Animation Studio

Excellence n Writing
STEDMAN,
Wachtenheim/Marianetti LLC

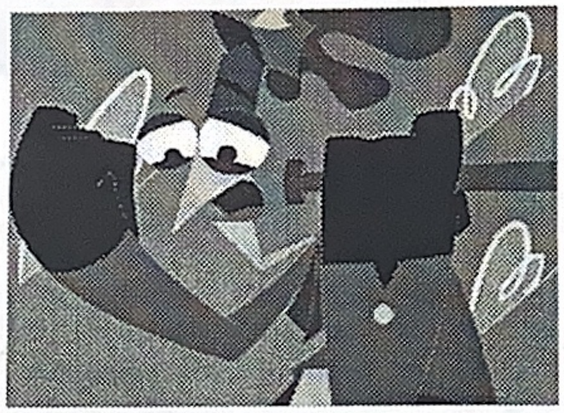
Excellence in Design
JERK CHICKEN, Pitch Productions



The Tower of Dr. Zalost

"Oh, Christ!"

Little Bill's Adventures with
Capt. Brainstorm



Jerk Chicken

Lowdown Underground

INDEPENDENT FILMS

1st Prize
DUNCAN, Holly Klein

2nd Prize
DRINK, Patrick Smith

3rd Prize
THOUGHT BUBBLE, Billy Greene/Octopus Ink.

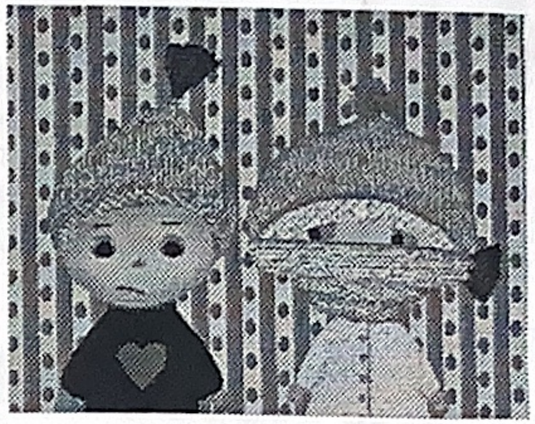
Excellence in Experimental Techniques
LAFFTRAK,
Karl Staven

Excellence in Design
RAMBLIN' MAN, Aaron Augenblick Studios

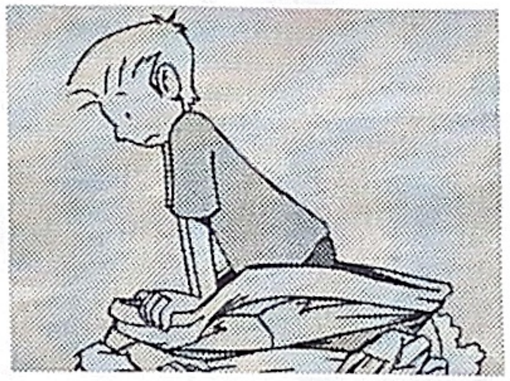
Excellence in Writing
TIMMY'S LESSONS IN NATURE:
LESSON ONE, Mark Simon

Ramblin' Man

Timmy's Lessons in Nature:
Lesson One



Duncan



Drink

Thought Bubble

Best in Show 2001
"Eat" by Bill Plympton

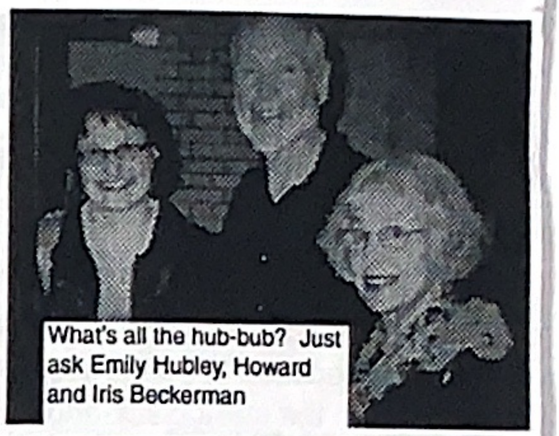
"I originally intended to create "Eat" as a sensitive, elegant and hopefully tasteful short that would be acceptable for an Oscar nomination - but weird ideas popped into my head and I lost control of my hand - and I began adding wild, outrageous gags about barfing and such. So, I probably won't be a favorite with the Academy but it's more of a Bill Plympton film now."

--Bill Plympton

ASIFA-East's Big Night !

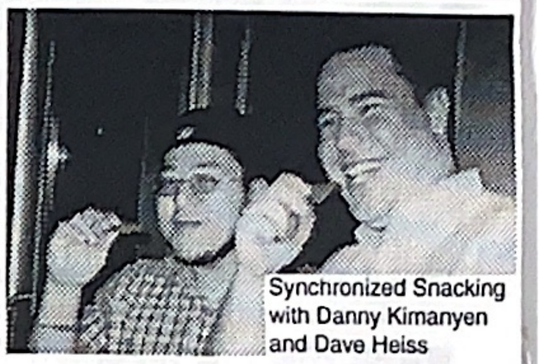
Capacity crowds filed out of the Tishman Auditorium to grab wine and Triscits and mingle around the wooden sombrero seat. Special thanks go out to wine stewards Chris Boyce and Jen Oxley (Jen,also, planned the party).
Linda Simensky/Cartoon Network (for sponsoring the party), Anezka Sebek (our New School host), Nancy Keegan (co-Chair of the festival) and Toni Tysen (photographer).

April Showers brought May flowers and Candy (Kugel) to Corrie Francis



What's all the hub-bub? Just ask Emily Hubley, Howard and Iris Beckerman

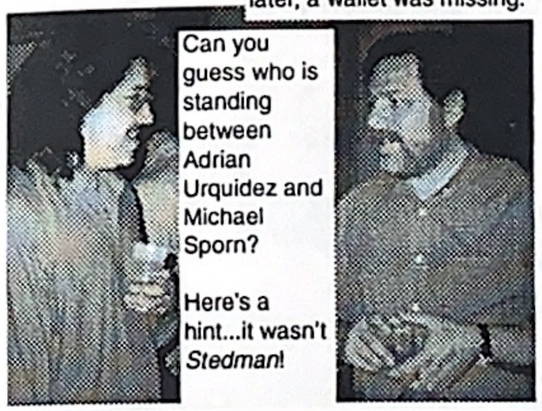
Sheepish Designers - Robert Kopecky and Jason McDonald



Synchronized Snacking with Danny Kimanyen and Dave Heiss

Elanna Allen and her accomplice, Dave Levy and Jose Velasco. 5 minutes later, a wallet was missing.

Ladies In Waiting: Nancy Keegan, Jen Oxley and Linda Simensky

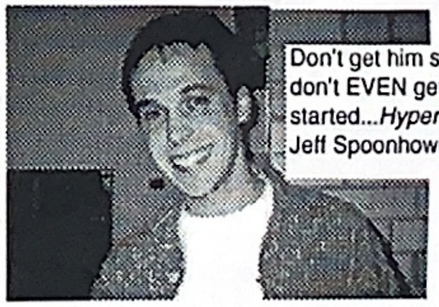


Can you guess who is standing between Adrian Urquidez and Michael Sporn?

Here's a hint...it wasn't *Stedman*!

Dave Levy informs Holly Klein and Anezka Sebek that "these ARE the good ol' days."

George Griffin passes the Kaplan test.



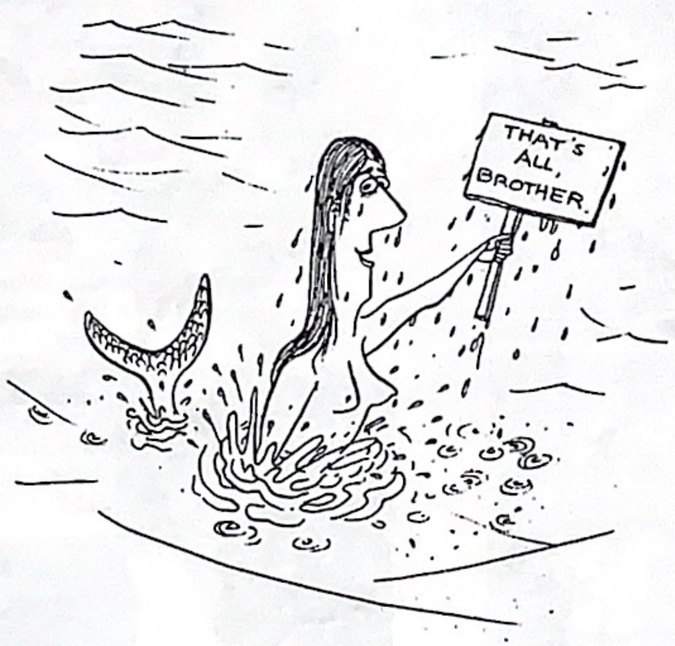
Don't get him started, don't EVEN get him started...*Hypertension*'s Jeff Spoonhower

Tainted by Toons

by Howard Beckerman

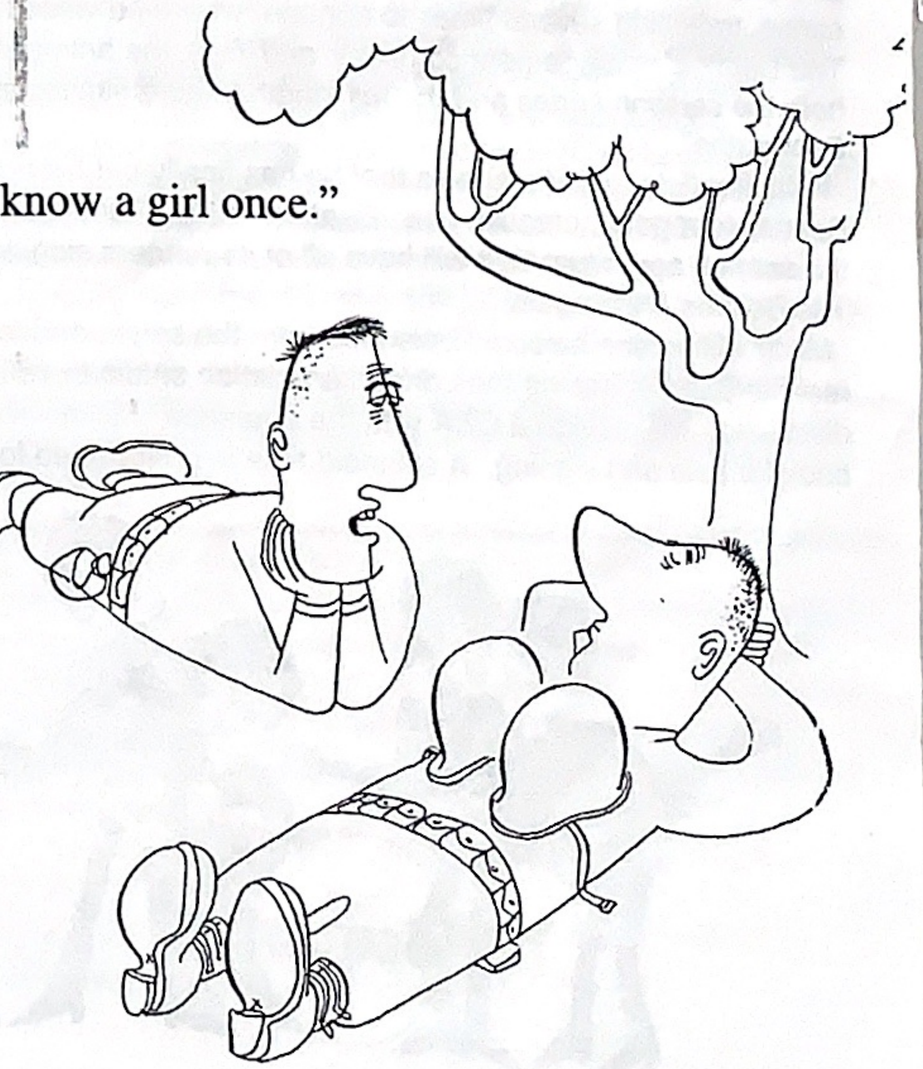
Animators draw other people's creations. When you animate for a studio it is their characters you bring to life, drawn in that studio's style. Your personal style, and you have one, is rarely alluded to. True, at times you are asked to design a new character, but unless it's for a special production, your sketches will be expected to mirror the studio's style. Sadly, productions bow to design cliches because of contemporary ideas of what animation is supposed to look like. From the stark black-and-white early Felix the Cat through the squash-and- stretch 1930s, the wild and wacky Tex Avery 1940s, the flat graphics of the 1950s to today's saucer-eyed denizens of Anime; the animator's stock in trade has been to take anything, a marauding dinosaur, a flying lampshade or a whistling robot and give it life. But the graphic style in which these things are executed, their line, shape, texture and color are predetermined.

Well, this is fine because it's what you enjoying doing and it's what you're paid to do. But what happens when you decide to do your own production, create a painting, a sculpture, or illustrate a children's book or a magazine article? Where do you begin? You can't give them Rugrats, Superman or Beavis and Butthead. You've got to reach down into your creative core and bring up something of your own. During World War II when the Disney studio let many of its artists go, some discovered outlets outside of animation. One of these, Virgil Partch, rose to success doing weird and ridiculously humorous characters in gag panels and strips for over 40 years, but not without some initial fumbling. "We had to get the Mickey Mouse out of our drawings," he once stated. He and other former Disney artists forced themselves to make experimental drawings, drawing with various mediums, drawing with their opposite hands, anything, vigorously searching for their own styles to shake off the limits imposed on them during their animation years.



Copyright 1951 Virgil Partch.

This problem reappears, especially during downturns when the possibility of doing art outside the animation box becomes a reality. Working continually only in pencil or a mechanical by the numbers approach blunts our acceptance of wider possibilities. A solution lies in a broader view of art away from the restrictive thinking of TV networks and Hollywood studios. While there's comfort in having mastered styles that guarantee you employability, when the urge to follow a personal path arises it takes dedication to negotiate the first few steps. A wider outlook is possible for all of us, and is nurtured long before we enter an animation studio. It begins with our own life experience and the influences of all manner of art enhanced by concentrated experiment. Since we each have an individual style to begin with, the time of experimentation is really a period of learning what we already know, acquiring knowledge in a way that strengthens our understanding? How long does this take? The length of time is different for everyone. It could take weeks, months, years, a lifetime, but it's well worth the adventure. Open your eyes, shake a leg, get to work and oh yes, get the %^#+* toons out of your drawings.



"I used to know a girl once."

Wednesday, June 20
at 7:30 PM
NYU
721 Broadway
Room 108

ASIFA EAST Presents...

An Evening with ***Beatletoons*** author Mitchell Axelrod

Mitchell Axelrod was born in 1962 in Queens, NY and grew up in the suburb of Syosset, Long Island. Although Mitch was only three years old when The Beatles cartoon series premiered in 1965, this first-time author has precisely captured the essence of the magical time of the "Beatles Sixties".

A Beatles fan since age two, Mitch spent the past four years researching and interviewing many of the creative forces behind The Beatles cartoon series, travelling several times to London, where he visited Apple Corps Ltd., The Beatles' management company, and TVC, the animation studio behind both the cartoon series and the full length feature film it inspired, "Yellow Submarine".

With *Beatletoons*, Mitch feels that he has finally put his admiration for The Beatles to a good, creative use. *Beatletoons* is a fun, informative, behind-the-scenes adventure that will have all of its readers singing the "toons" of The Beatles once again!

Mitch will screen selected episodes from the series and rare footage of the real-life Beatles visiting the London animation studio in 1965. The informal discussion will include a Q&A with the audience. Mitch will have copies of his book for sale and signing. A splendid time is guaranteed for all!

Matita Film Festival 2001
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GUARDIAGRELE 27– 30 Settembre 2001
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www.matitafilmfestival.org

DEADLINE 07 Luglio/July/Juillet 2001

NORTHAMPTON FILM FESTIVAL 2001

Entry deadline June 30, 2001

NORTHAMPTON FILM FESTIVAL 2001, Oct. 30 ? Nov. 4, Northampton, Massachusetts, USA, the #1 Small Arts Town in the US. Now in its seventh year, the Northampton Film Festival showcases independent film and video from throughout North America ? from the very short to full features. Narrative, Documentary, Experimental, Animation. Approximately 60-70 works screened. The Northampton Film Festival is a competitive, juried event. All events are within walking distance from one another. Formats: 35mm, 16mm, 1/2" NTSC-VHS, and beta-sp. All preview tapes must be on 1/2". All works must have been completed after 1999. Entry Fees $25 (less than 30 min.), $30 (30 mins. to less than 60 mins.) $35 (60 mins. or more). Entry deadline: postmarked by June 30. Produced by Northampton Film Associates, Inc. Entry form and information available at http://www.nohofilm.org or send SASE to Northampton Film Associates, Inc., 351 Pleasant St., #213, Northampton, MA 01060. Tel 413-586-3471; Fax 413-5! 84-4432; email filmfest@nohofilm.org.

Dance on Camera Festival 2002 - Deadline August 15, 2001
Dance Films Association (DFA) is proud to announce its sixth collaboration with the Film Society of Lincoln Center: Dance On Camera Festival 2002 and DFA's 30th annual festival. This year's festival includes a retrospective look at dance in animation (animation entries of every year welcomed). The festival will be held over two weekends January 11-12, 18-19, 2002, at the Walter Reade Theater, 165 West 65th Street, plaza level, NYC. All entries not being shown in the Theater will be available for viewing in a festival library (venue TBA).
Dance Films Association, 48 W. 21st St, #907, New York, NY 10010.
Telephone/FAX: (212) 727-0764; e-mail: dfa@juno.com

ASIFA EAST
c/o Michael Sporn Animation
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New York, NY 10012

International Animation Festival 25-28 October 2001
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call Rose Hanna or Lizzy Heyes on +44 (0) 1603 318618 or email rhanna@primex.co.uk
Deadline June 30, 2001